



esprit orchestra

alex pauk music **director**
and **conductor**

friday february 6
Breathless

ALEX PAUK conductor
MARIE BÉRARD violin
STEPHEN CLARKE piano
RYAN SCOTT percussion

Jane Mallett Theatre,
St. Lawrence Centre for the Arts

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thursday march 26

Brand New and Pre-Loved

ALEX PAUK conductor

AIYUN HUANG percussion

Bruce Mather *Hommage à John Hawkin*

Andrew Staniland *Big Bang!**

Mayke Nas *La Belle Chocolatière*

Omar Daniel Trope

Brand New and Pre-Loved is a concert covering a broad spectrum of compositional intent including a world premiere tribute to a late, highly respected composer, a brand new percussion concerto featuring a spectacular soloist and celebrating the International Year of Astronomy, a charming musical bon bon from Holland and a piece previously commissioned and premiered by Esprit. *Brand New and Pre-Loved* promises to be a moving, meaningful and adventurous musical evening.

* **World Premiere**

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esprit orchestra

alex pauk music director and conductor





esprit orchestra

Alex Pauk, Music Director & Conductor

Friday February 6th, 2009

Jane Mallett Theatre, St. Lawrence Centre for the Arts

8:00 pm – CONCERT

GUEST ARTISTS

Marie Bérard, violin

Stephen Clarke, piano

Ryan Scott, percussion

PROGRAMME

***Infinite Sky with Birds* (2006)**

Alexina Louie

***Figures hâtives* (2006)**

John Rea

for violin and orchestra

INTERMISSION

***Double Concerto* (2002)**

Unsuik Chin

for piano, percussion and ensemble

INTERMISSION

***Three Studies from Couperin* (2006)**

Thomas Adès



Tonight's concert is being recorded for future broadcast on CBC Radio 2. Enjoy the concert again on The Signal, heard evenings from 10 pm – 1am, with hosts Laurie Brown & Pat Carraabrè; and on Sunday Afternoon

In Concert, heard each Sunday afternoon from 1-5pm, with host Bill Richardson. CBC Radio 2 is at 94.1 FM in Toronto. Visit CBC Radio's Concert on Demand web page where you can hear previously recorded Esprit concerts.

ESPRIT ORCHESTRA – FRIDAY FEBRUARY 6TH, 2009

Alex Pauk – Music Director & Conductor

Flute

Douglas Stewart
Christine Little
Maria Pelletier

Oboe

Lesley Young
(also English Horn)
Karen Rotenberg

Clarinet

Max Christie
Greg James
Richard Thomson
(also Bass Clarinet)

Bassoon

Gerald Robinson
William Cannaway
(also Contra Bassoon)

Horn

Gary Pattison
Vincent Barbee
Diane Doig
Linda Bronicheski

Trumpet

Robert Venables
Anita McAlister

Trombone

Robert Ferguson
David Archer

Bass Trombone

Herbert Poole

Tuba

Scott Irvine

Harp

Erica Goodman

Percussion

Trevor Tureski
Mark Duggan
Graham Hargrove

Violin 1

Fujiko Imajishi
– Concertmaster
Corey Gemmel
Anne Armstrong
Parmela Attariwala
Sandra Baron
Sonia Vizante-Bucsa
Dominique Laplante
Renee London

Violin 2

Bethany Bergman
Hiroko Kagawa
Floortje Gerritsen
Louise Pauls
Nicole Zarry
Alexa Wilks
Jeewon Kim
Ayako Miyagawa

Viola

Douglas Perry
Rhyll Peel
Katherine Rapoport
Capella Sherwood
Nicholas Papadakis
Gregory Campbell

Cello

Paul Widner
Marianne Pack
Elaine Thompson
Olga Laktionova
Peter Cosbey
Margaret Gay

Bass

Tom Hazlitt
Peter Paul Pavlovsky
Hans Preuss
Brian Baty

SELECTED BIOGRAPHIES

ALEX PAUK

MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *Creative Sparks* mentoring and outreach project, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. Pauk has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

Read more about our Music Director and Conductor at
www.espritorchestra.com.

GUEST ARTISTS

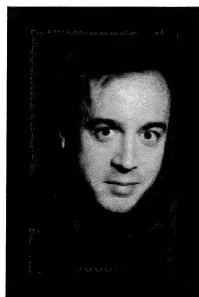
MARIE BÉRARD VIOLIN



Best known as the concertmaster of the Canadian Opera Company Orchestra, Marie Bérard is also a sought-after chamber musician, soloist, recording artist and teacher. Ms. Bérard received her training at the Trois-Rivières Conservatory and further studies took her to the University of Toronto. Highly regarded as an interpreter of contemporary music, Ms. Bérard's recording of *A Paganini* by A. Schnittke was voted "best performance of the year" by the CBC Radio audience and in 2002, she released a recording of a concerto by Henry Kucharzyk for violin and brass ensemble.

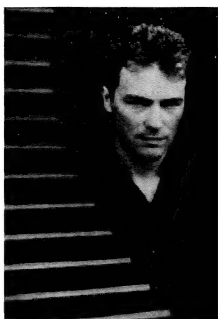
Ms. Bérard is a regular performer at numerous chamber music festivals, notably the Ottawa International Chamber Music Festival, The Blair Atholl festival in Scotland and Domaine Forget in Charlevoix, Québec and holds the position of Associate Concertmaster of the Mainly Mozart festival orchestra in San Diego, California. In the fall of 2000, Ms. Bérard joined the faculty of the Glenn Gould School in Toronto and is an active member of their chamber ensemble "ARC" with whom she toured China in 2006. Marie plays a 1767 Pietro Landolfi violin.

STEPHEN CLARKE PIANO



Stephen Clarke has performed in festivals in Europe, Canada and the U.S., among these the Donaueschingen Musiktage and the Berliner Festwochen. He has appeared as soloist with the Los Angeles Philharmonic New Music Group, the Toronto Symphony Orchestra, the Orchestra of the S.E.M. Ensemble and the Merce Cunningham Dance Company. He also plays in a duo with violinist Marc Sabat and has worked with a number of ensembles. Recordings include works by Giacinto Scelsi (Mode Records). Mr. Clarke studied composition at the University of Toronto and has written works for various ensembles.

RYAN SCOTT PERCUSSION



Ryan Scott is has performed and premiered new art music across Canada, and also in Africa, Europe and the UK, Indonesia, Japan and throughout the United States. He performs regularly with many art music ensembles including Continuum, Soundstreams Canada, New Music Concerts, The Bob Becker Ensemble, Tapestry New Opera Works, The Evergreen Club Contemporary Gamelan and as a guest artist with NEXUS, and is a member of the Canadian Opera Company Orchestra and the Esprit Orchestra. Ryan has worked with composers Thomas Adès, Pierre Boulez, George Crumb, Mauricio Kagel, Steve Reich, Murray Schafer and Gilles Tremblay. He recently premiered Erik Ross's *Concerto for Marimba* with the Esprit Orchestra, and has commissioned a work for percussion and electronics from Andrew Staniland and a new work from Erik Ross for multi-percussion and saxophone with Wallace Halladay. A graduate of the University of Toronto Faculty of Music. Ryan performs on Marimba One marimbas and Zildjian Cymbals.

CONCERTMASTER FUJIKO IMAJISHI

Japanese-born Fujiko Imajishi has made her home in Canada since 1968. Ms. Imajishi has won both the Montreal and Toronto Symphony Competitions. She has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and the Esprit Orchestra. She has enjoyed a long association with Toronto's New Music Concerts with whom she gave the Canadian premiere of Ligeti's *Violin Concerto* in 1999. Imajishi is a founding member and first violinist of the Accordes string quartet, whose recordings of music by Jean Papineau-Couture, Harry Somers and Alexina Louie have been released on the Canadian Music Centre's Centrediscs label. In November 2002 she performed *Anthèmes* for violin solo in the presence of composer Pierre Boulez on the occasion of the presentation of the International Glenn Gould Prize. In April 2003 she performed Ligeti's *Violin Concerto* with Esprit Orchestra. In 2004 she was featured in Arvo Pärt's *Tubula Rasa* with Esprit and performed Stravinsky's *Violin concerto* for the National Ballet.

ALEXINA LOUIE

COMPOSER

Alexina Louie (b. 1949, Vancouver) has created memorable compositions for countless numbers of Canada's most highly regarded soloists, chamber ensembles, new music ensembles and orchestras. Her works have been performed by major conductors including Sir Andrew Davis, Leonard Slatkin, Kent Nagano, Alexander Lazarev, Charles Dutoit, Gunther Herbig, Pinchas Zukerman, among others. She has also written major works for theatre, including opera and ballet. Her ballet *Wolf's Court* was premiered by The National Ballet of Canada in June 2007 in Toronto's Four Seasons Centre for the Performing Arts, making it the first major Canadian composition to be performed on the stage of Toronto's new opera house. In 2006 the made-for-TV domestic comic opera *Burnt Toast*, which Louie created in collaboration with librettist Dan Redican and director Larry Weinstein, won the Grand Prix at the prestigious 43rd Golden Prague Film Festival (2006) in a juried field of 147 international films.

A multi Juno prize-winning composer, she has three times been awarded the SOCAN Jan V. Matejcek Concert Music Award for being the most frequently performed Canadian classical composer. She has also received an NAC Composer Award, the Leger Prize and the Chalmer's National Music Award. Ms. Louie is a recipient of the Order of Ontario and a Queen's Golden Jubilee Medal. She received an honorary doctorate from the University of Calgary in 2002 and in 2005 was invested as an Officer of the Order of Canada. In 2005 she became a Fellow of the Royal Society of Canada.



***INFINITE SKY WITH BIRDS* (2006)**

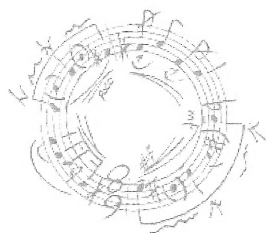
Infinite Sky with Birds is an exploration of movement. I wanted to write a work that was, essentially, fast. While my other works do have virtuosic passages, in this composition speed was foremost in my mind. There are many tumbling passages, dense sections of movement (compared to static chords) and rapid repeated fragments that pass from one instrument to another or from one group of strings to another. In several instances these gestures create intricate textures. The vision of a free-wheeling, large flock of birds quickly taking flight was the inspiration for this work. It is infused with light, motion and speed.

The work's other focal element is the continuing appearance of fanfare material in the brass. Normally my brass sections serve to add color to embellish other instrumental sections of the orchestra. In *Infinite Sky with Birds* I chose to do the opposite, the core material being the brass fanfares, with support from the strings and woodwinds. Yet another element is the appearance of repeated intervallic fragments and chords that begin loudly and, as they repeat, fade into the distance.

In the middle of the first fast section, a lone flute repeats a melodic fragment several times and is successively doubled at a different pitch eleven times until a dense, parallel, chordal running motif is created. The slow middle section centers around continuous rolled chords on the vibraphone joined by tremolos on the tubular bells. This texture and colour provide a complete contrast to the filigree of the outer sections.

Agile and light, the virtuosic vibraphone returns to introduce the third and final section, this time in unison with the clarinet. Eventually the full orchestra appears with trills and running textures in an exhilarating rush of sound. In the final pages, the flock of birds disappears into the distance. *Infinite Sky with Birds* ends with the same percussion gesture that opened the piece.

AL



JOHN REA COMPOSER

Recipient of many awards, John Rea (b. 1944, Toronto) works in many musical forms: chamber music, music-theater, electroacoustic music, and compositions for large ensemble such as orchestra, ballet, choral, and opera. His compositions have been presented in such prestigious events as the New Music America Festival in Philadelphia; at L'Itineraire, Festival Musica, and the "Presences" Festival in France; in Japan and in Hungary; the Festival de Liege in Belgium; at the Holland Festival; and the Festivals of the Society for Contemporary Music (ISCM) in Denmark, Canada, and Sweden.

The year 2007 saw the premiere of *Singulari-T (Tombeaa de Ligeti)*, for chamber ensemble, and in 2006, the Montreal Symphony Orchestra presented his violin concerto, *Figures Natives*. Among other of his creative projects over the last few years: *Schattenwerke*, for two violins (Halifax, 2003); *Man Butterfly* for small orchestra and computer-driven Disklavier (Quebec 2002); *Sacree Landowska*, music theater for actress/harpsichordist and eight musicians (Montreal, 2001). His re-orchestration of Alban Berg's operatic masterpiece, *Wozzeck*, for 21 players has been performed in North America, Argentina and France since its 2002 premiere in Vienna.

John Rea has taught composition, music theory and music history at McGill University since 1973, and from 1986-1991 he served as Dean of the Faculty of Music (today the Schulich School of Music). He currently sits on the editorial board for the French-language new music journal, *Circuit : musiques contemporaines*, and recently completed a long tenure on the artistic/programming committee of the Societe de musique contemporaine du Quebec.



FIGURES HÂTIVES (Hurried Figures) (2006)

Once I had the pleasure of hearing a child tell me that being impatient was ‘when one waits fast.’ The kernel of truth and wisdom in this observation draws me as a music listener to something which is neither negligible nor without interest, for a part of my experience with respect to music has already led me to live this state and to know this waiting fast.

When I listen to certain works, I ask myself whether it is I who am in hurry, or whether there is the presence of a hurried condition - resident within the music itself - to which I am particularly sensitive.

The expression ‘to wait fast’ in no way suggests the rather contradictory expression, to hurry slowly (in Latin, *festina lente*). Nevertheless, there does exist a saying, ‘more haste, less speed.’ Here, then, are the elements of this little paradox that I tried to infuse into the very heart of my *Figures bâtives*.

JR

Figures bâtives came about as the result of a commission from the Montreal Symphony Orchestra, with financial support from the Canada Council. It was written for the MSO’s concertmaster Richard Roberts, to whom it is dedicated.



UNSUKE CHIN

COMPOSER

The music of internationally renowned composer Unsuk Chin (b. 1961, Seoul) has been described as virtuosic, playful, colourful and eccentric. Chin studied composition at Seoul National University, and in Hamburg (with György Ligeti). In 1988 she moved to Berlin, where she worked for years as freelance composer at the Electronic music studio of the Technical University of Berlin, realizing seven works. In addition to her working experience with electronic music Chin cites her preoccupation with Balinese Gamelan as influential for her work, and she has also based several of her pieces on medieval compositional techniques and experimental poetry.

In 2004 Chin won the Grawemeyer Award for her Violin Concerto. Since then it has been programmed in Europe, Asia and North America, and performed, among others, by Christian Tetzlaff, the Berlin Philharmonic Orchestra and Simon Rattle. Her works have been programmed by conductors such as Kent Nagano, Peter Eötvös, David Robertson and George Benjamin. Commissioners include Kronos Quartet, Radio France, BBC, London Sinfonietta, South Bank Centre, Los Angeles Opera, IRCAM and Bavarian State Opera. Major music festivals such as Festival Musica in Strasbourg and Settembre Musica in Italy have also highlighted her works.

Chin was appointed composer-in-residence at Deutschen Symphonie-Orchester Berlin from 2001-2002, and since 2006 she has held the position of Seoul Philharmonic Orchestra's composer-in-residence and Artistic Director of its Contemporary Music Series.



***DOUBLE CONCERTO* (2002)**

for piano, percussion and ensemble

The remarkable aural world of the *Double Concerto* is a culmination of Chin's exploration of piano and percussion sonorities in such works as the *Piano Concerto*, *Fantaisie mécanique* and the percussion and tape version of *Allegro ma non troppo*. Rather than contrasting the two solo instruments, she explores the meeting point between their timbres, with the 'struck' sound of the keyboard emphasised by the employment of prepared piano techniques, and the percussion part's ostinatos creating the impression of 'sustained' sounds.

This fusion is taken a step further by the soloists not being conventionally contrasted with the tutti, as might be expected in a concerto. The string and wind instruments rather explore the resonances of the soloists in a spectral manner, instead of providing independent lines or tutti material. The ensemble's blended role is fixed by its own percussionist underpinning the action, and pulling the instruments into the world of the two soloists. There is no sense of monochrome, however, as the concerto constantly splinters and sparks with colour, as if caught in a volatile summer storm. Unsuk Chin's description of her aims in the work can be used to sum up her output as a whole: "I've tried to write music of highly coloured bearing and expression, free-flowing and agile, unfolding sometimes in completely unexpected directions."

(Boosey & Hawkes website)



THOMAS ADÈS

COMPOSER

Born in London in 1971, Thomas Adès studied piano at the Guildhall School of Music & Drama, and read music at King's College, Cambridge. His music has attracted numerous awards and prizes, including the prestigious Grawemeyer Award (2000) of which he is the youngest ever recipient. A number of international festivals have programmed focuses on his music, including Helsinki's Musica Nova, Salzburg Easter Festival, Radio France's *Présences* and the Barbican's *Traced Overhead*. In addition, Carnegie Hall New York has appointed him to the R and B Debs Composer Chair and featured him as composer, conductor and pianist throughout the 2007/8 season.

Recently, Adès' second orchestral work for Simon Rattle, *Tevot*, was commissioned by the Berliner Philharmoniker and Carnegie Hall. His opera *The Tempest* was revived in 2007 to a sold-out house, and has since been seen in Copenhagen, Strasbourg and Santa Fe.

Adès is also a renowned interpreter of a range of other music and his performances and recordings of composers include Kurtág, Nancarrow, Schumann, Schubert, Ruders, Tchaikovsky and Beethoven. The many orchestras he has conducted include the City of Birmingham Symphony Orchestra, the London Symphony Orchestra, the Hallé Orchestra, the BBC, Finnish and Danish Radio Symphony Orchestras, and ensembles such as Birmingham Contemporary Music Group, the London Sinfonietta, Ensemble Modern and the Athelas Ensemble. He has been Artistic Director of the Aldeburgh Festival since 1999.



THREE STUDIES FROM COUPERIN (2006)

François Couperin (1668-1733) filled four big volumes with music to scurry, leap, swoon or tease under the fingers. Adès had a first brush with this great encyclopaedia of wit, passion and intelligence in 1994, when he arranged *Les Barricades mystérieuses*, a strange instance of Baroque minimalism, for instrumental septet. He later returned for more, in response to a commission from the Basle Chamber Orchestra, and produced this triptych, in which the keyboard originals are reconfigured for dual ensembles of strings with seven woodwind and brass soloists plus a percussion player. The adaptation is extremely subtle. Couperin's style involves a lot of repetition, which Adès varies by delicately altering the orchestration or by adding shadows or haloes to the parts, so imitating and extending the techniques of touch and registration a performer at the harpsichord would use. Similarly, he scrupulously notates the kind of languorously drawn rhythm Couperin might have expected for the last piece here.

'Les Amusemens', done with the strings and brass muted throughout, becomes a study in felted sonorities. 'Les Tours de passe-passe' (Conjuring Tricks) deceives the ear with ideas staggered between instruments; here Adès overlaps in his choice with Richard Strauss, who also made a suite of Couperin arrangements for chamber orchestra (his *Divertimento* of 1940-41). 'L'Âme-en-peine' (The Soul in Torment) provides the finale.

Three Studies from Couperin

I. Les Amusemens

II. Les Tours de passe-passe (Conjuring Tricks)

III. L'Âme-en-peine (The Soul in Torment)



ACKNOWLEDGEMENTS

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PLEASE CONSIDER MAKING A DONATION

This season's programming reveals a broad spectrum in the colours of sound and makes lots of room for audiences to explore stylistic tendencies. Many compositions are at the leading edge of today's new orchestral forms and techniques with some requiring the most challenging displays of solo virtuosity to be heard anywhere. Without the invaluable contributions of our Individual Supporters and Patrons, we would be unable to bring such wonderful and valuable repertoire to the stage.

Individual donations are ever more important this year. Your supporting participation will help Esprit realize a wide range of projects and ensure that Esprit keeps its strong Canadian musical presence. Your contribution sustains our hallmark concert series and invigorates educational and outreach initiatives such as *New Wave* Composers Festival, *TALA* (student concerts) and *Creative Sparks*.

It is not only our volunteers and staff that collaborate to ensure our success; each donor is an important, indispensable partner to Esprit. Your financial contribution will facilitate Esprit's artistic journey. We look forward to passionately demonstrating that your financial support guarantees Esprit's continued success.

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Esprit Orchestra is Canada's only full-sized orchestra devoted solely to performing, promoting and commissioning contemporary classical music. With innovative programming, Esprit aims to stimulate, enlighten and engage music lovers of all ages with a rare opportunity to explore the best contemporary orchestral music and the newest Canadian talent.

WHY VOLUNTEER WITH ESPRIT ORCHESTRA?

- A chance to hear the best in contemporary orchestral music
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- Learn about operating an orchestra, producing performances, being a musician or a composer
- Make contribution to the world of contemporary music and the community
- Credit toward volunteer hours and letters of reference
- Be valued and recognized
- Have fun!

Volunteer Opportunities Presently Available:

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A variety of office duties available one day a week (Mon-Fri only, choose your hours). Being an administrative crew member gives a chance to socialize with administrative work. Learn more about marketing, communications, outreach and education programming, fundraising, databases, day-to-day management and much more.

Concert Nights and New Wave Composers Festival

Volunteer on concert nights (7-10 pm) – set up customer service table, process ticket and CD purchases, and help with other tasks as required. We have two concerts remaining (March 26 and May 1) as well as several events during our festival (May 1-3).

HOW TO BECOME A VOLUNTEER?

Contact Elena Koneva at 416.815.7887 or e-mail at info@espritorchestra.com

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UPCOMING CONCERTS

Thursday, March 26, 2009

Brand New and Pre-Loved

8 pm concert; 7:15 pre-concert talk

Jane Mallett Theatre

BRUCE MATHER, *Hommage a John Hawkins**

ANDREW STANILAND, *Big Bang ! **

MAYKE NAS, *La Belle Chocolatiere*

OMAR DANIEL, *Trope*

Alex Pauk – conductor, Aiyun Huang – percussion

Friday, May 1, 2009

Demon

8 pm concert; 7:15 pre-concert talk

Jane Mallett Theatre

CHRIS PAUL HARMAN, *Concerto for Harp and Orchestra***

DOUGLAS SCHMIDT, *New Work ***

for chorale and orchestra

MAKI ISHII, *Saidôki (Demon)*

Alex Pauk – conductor; Ryan Scott – percussion; Erica Goodman – harp; the Nathaniel Dett Chorale, Brainerd Blyden-Taylor – conductor

* World Premiere

**World Premiere and Esprit Commission

CREATIVE UPDATE

The title of Esprit's next concert (**Thursday, March 26th**) is *Brand New and Pre-Loved*. The program is a mix of world premieres and previously performed compositions, each of which takes inspiration from the combination of old and new ideas. **Omar Daniel's** *Trope* was commissioned by Esprit in 2000 and premiered at the Massey Hall New Music Festival. This four-movement work for orchestra is made up of variations and expansions on three motives – two are taken from Daniel's previous work, and one is brand new. Daniel is the 2007 recipient of the K.M. Hunter Arts Award, as well as the Jules Lèger Award.

Bruce Mather, one of Quebec's pre-eminent composers, has studied with Darius Milhaud and Olivier Messiaen. His new work, *Hommage à John Hawkins* will be premiered in our March concert. The piece pays tribute to an important figure in the history of classical music in Canada, the late composer, pianist and educator John Hawkins.

Also on the program is a new work by **Andrew Staniland** titled *Big Bang!* This concerto for percussion was inspired by the beginning of the universe as we know it. As the composer puts it, "moments of incredible density and heat, exponential expanding, red shift and blue shift all lend themselves immediately to the creative musical imagination." Andrew's music has been described as "beautiful and terrifying" (New Yorker Magazine) and he has been described as a composer who "will emerge as one of the most individual voices in this country" (National Arts Centre). He has received numerous accolades, including top prizes in the SOCAN young composers' competition, and the 2004 Karen Keiser Prize in Canadian Music. His music has represented Canada at both the UNESCO International Rostrum of Composers and the ISCM World Music Days.

Performing on the multi-instrument percussion setup will be virtuoso **Aiyun Huang**. Huang won the First Prize as well as the Audience Award at the 2002 Geneva International Music Competition and is a founding member of Canadian trio Toca Loca.

The Dutch composer **Mayke Nas's** *La Belle Chocolatière* is named after the famous Droste-cacao-tin from 1900 with the image of a handsome nurse on it that holds a tin of cacao in her hand. The piece is an attempt to see a piano-piece of Debussy from that time (*Images I* - 1903) through a Droste-microscope resulting in a currying four-minute treat for the ears.

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